



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

sign of the cross.' Similarly, in v. 2059, the context would imply the meaning to be: 'From his throne where he [the King] was seated, he regarded his [the Cid's] beard which had grown so rapidly.' The intermediate stage, preceding the actual formation of the periphrastic conjugation, is furnished by:

v. 1566, *El sedie en Valençia curiando e guardando*
(He staid in Valencia attending to his affairs, etc).

From this juxtaposition of *sedie* and the pres. part., to the use of *sedie* as auxiliary, the transition is easy and natural.

STARE.

INF.

estar, vv. 637, 1304, 2017.

PRES. PART.

estando, vv. 351, 903, 2032, 2311, 3174, 3482.

INDIC. FUT.

[]

COND.

[]

INDIC.

PRES.

1. *esto*, v. 2854.
2. *estas*, vv. 8, 330.
3. *esta*, vv. 294, 497, 623, 722, 792, 1058, 1243, 1297, 1398, 1406, 1494, 1621, 2126, 2342, 2456, 2512, 2853, 2892.
4. []
5. *estades*, vv. 271, 1655.
6. *estan*, vv. 305, 385, 541, 606, 964, 1392, 1484, 1618, 1672, 1746, 2038, 2218, 2305, 3089, 3123, 3622.

IMPF.

1. []
2. []
3. { *estana*, vv. 2, 154, 239, 485, 868, 1537, 1827, 2431, 2929.
 estena, v. 2439.
4. []
5. []
6. *estauan*, vv. 100, 1601.

PRET.

1. []
2. []
3. *estido*, v. 3629.
4. []
5. []
6. []

IMPER.

[]

SUBJ.

[]

FORMS OF *stare*.

Estena once as against *estana* nine times, and *estido*, v. 3629, alone present difficulties. Gorra²⁴ cites *estena* and *estean* as true Old Spanish forms, but Gassner terms *estena* a mere mistake²⁵ and considers the *estevan*, which he finds only in the *Fuero Juzgo*, a Leonese form under the influence of the Portuguese perfect *esteve*. The natural development of *stētit* would be *estiedo*, found in the *Alexandre*, 546, 2. The *i* of *estido* is not due to a reduction of the diphthong but to the analogy of a 1 st. pers. **estide*. As *FECIT* gave *fizo* under the influence of *fiz* from *FECI*, so *STETIT* gave *estido* under the influence of **ESTIDE* from *STETI*.²⁶

J. D. M. FORD.

Harvard University.

TENNYSON'S USE OF 'SS' IN BLANK VERSE.

TENNYSON is quoted by his son as having said, "I never put two 'ss' together in any verse of mine." A writer in the *March Scribner's Monthly* has an interesting study of this feature of the poet's art, in which he cites several instances where "Homer was nodding." I was interested enough to count the instances, in *six* of the *Idylls of the King*, and found *ss* used fifty-two times. This fact causes one to inquire, what did this greatest master of the art of poetry in the nineteenth century mean by "never"? Is not an author the best critic of his own work? However, Thomas Wentworth Higginson once wrote me that, after many years of literary study, he was not able to decide as to his best writings. That Tennyson *knew* whether or not it was *his usage* to put *ss* together, all students are inclined to admit; that he was not in his dotage and for a time forgot his method, all believe; that his poetic ear was so delicate as to appreciate, to the fullest extent, the subtle power of every English sound, his best critics aver. Where

²⁴ *L. c.*, p. 155.

²⁵ *L. c.*, p. 127. Lidforss has corrected the form to *estana*.

²⁶ Gassner, p. 157. It is seen that the conjugation of *STARE* is defective in the *Cid*. *SEDERE* performs the functions of *STARE* in the fut., vv. 2502, 2162; in the cond., v. 3018; in the imper., v. 1652; in the pres. subj., v. 1287; in the impf., subj. v. 1787.

then can be found an explanation of this apparent inconsistency?

I asked a Professor of English Literature, whose scholarly studies of Tennyson's art are well-known, how he would reconcile the two. His reply was to the effect that the *son must be mistaken* as to the purport of what his father said; for it was impossible to believe that Tennyson was not fully aware of the laws of artistic poetry, and that such a poet selected the best sound to express his exact meaning. I am certain that Tennyson used the *ss* purposely, and because these sounds expressed the finest shade of meaning. However, it is not surprising that poets differ in regard to the laws of their art; they have as much right to disagree as doctors. William Dwight Whitney says in his lecture on "The Origin of Language,"

"We must beware of approximating in any degree to that wildest and most absurd of the many vagaries respecting language, the doctrine of the natural and inherent significance of articulate sounds."

Yet Dr. Tolman, of the University of Chicago, in a scholarly study of "The Expressive Power of English Sounds," published in the *Atlantic Monthly*, for April 1895, says,

"I believe that every English sound has some special expressive force. Also, since a sound may have many striking characteristics, it may have more than one natural expression."

I made a comparative study of Tennyson's use of *ss* and Milton's and Matthew Arnold's. The results are interesting. It will be noticed that Matthew Arnold uses the *ss* most frequently, sometimes twice in the same verse.

From the *Idylls of the King*.

Instances where two *ss* are put together.

In *Launcelot and Elaine*.

In verses 196, 202, 343, 344, 448, 576, 590, 720, 735, 831, 971, 1002, 1008, 1096, 1314, 1399. A total of sixteen times in fourteen hundred and eighteen verses.

In *The Holy Grail*.

In verses 78, 97, 152, 162, 311, 508, 547, 551, 559, 561, 593, 675, 713. A total of thirteen times in nine hundred and sixteen verses.

In *Pelleas and Ettarre*.

In verses 432, 433, 462. A total of three times in five hundred and ninety-seven verses.

In *The Last Tournament*.

In verses 42, 46, 181, 223, 326. A total of five times in seven hundred and fifty-six verses.

In *Guinevere*.

In verses 78, 129, 175, 290, 300, 335, 348, 435, 510, 540, 570. A total of eleven times in six hundred and ninety-two verses.

In *The Passing of Arthur*.

In verses 265, 271, 273, 342. A total of four times in four hundred and sixty-nine verses.

From *Milton's Paradise Lost*.

Instances where two *ss* are put together.

In Book i. In verses 13, 78, 176, 205, 206, 207, 246, 287, 339, 344, 388, 406, 472, 479, 495, 513, 572, 630, 641, 685, 705, 712, 754. A total of twenty-three times in seven hundred and ninety-eight verses.

In Book ii. In verses 33, 101, 154, 164, 291, 417, 466, 632, 678, 692, 844, 871, 1011, 1046. A total of fourteen times in ten hundred and fifty-five verses.

From Arnold's *Sohrab and Rustum*.

Instances where two *ss* are put together.

In verses 2, 8, 29, 92, 97, 99, 100, 103, 143, 144, 146, 234, 266, 315, 317, 319, 332, 340, 376⁽²⁾, 377, 387, 399, 406, 415, 422, 425, 440, 450, 462, 471, 489, 495, 496, 505, 508, 520, 524, 538, 559, 572, 601, 605, 613, 616, 638, 644, 648, 653, 668, 669, 676, 678, 683, 688, 696, 703, 704⁽²⁾, 715, 716, 718, 725, 728, 765, 792, 839, 864, 874, 882, 884. A total of seventy-one times in eight hundred and ninety-two verses.

From *Balder Dead*.

In Part i, in verses 13, 17, 41, 125, 148, 159, 227, 235, 289, 323. In Part ii, in verses 43, 68, 75, 132, 215, 280, 288, 289, 301, 331. In Part iii, in verses 14, 146, 151, 158, 161, 193, 224, 270, 273, 313, 314, 339, 357, 429, 432, 437, 456, 467, 469, 478, 529, 530. A total of forty-two times in eleven hundred and eighty-four verses.

VIOLA PRICE FRANKLIN.

Lincoln, Neb.

SCHLUTTER'S OLD-ENGLISH ETYMOLOGIES.

For sometime past O. B. Schlutter has been filling page upon page of various philological publications with his so-called explanations of Old English word-forms. His remarks are usually in the vein of savage criticism directed at Hall's *Anglo-Saxon Dictionary*, Sweet's